



UNIVERSITY OF
Redlands
CONSERVATORY OF MUSIC

GRADUATE RECITAL

Jezreel Sanchez, french horn

Dr. Lara Urrutia, piano

Monday, March 25, 2024 | 7:30pm

FREDERICK LOEWE PERFORMANCE HALL

Meditation and Rejuvenation Chris Castellanos (b. 1978)

Helios Stacy Garrop (b. 1969)

Hannah Gaugush, trumpet
Jonathan Hathaway, trumpet
Ernest Lopez, trombone
Brian Linares, tuba

Phoenix Anthony DiLorenzo (b. 1967)

If Only You Knew Imani Kyami (b. 2004)

Emma Lindeman, piano
World Premiere

Rush Hour Paul Richards (b. 1969)

I. 5 o'clock Drive
II. Getting Nowhere
III. Open Road

Moon Lillies Lydia Lowery-Busler (b. 1970)

This recital is given in partial fulfillment of the requirements for the Master of Music degree in Performance. Jezreel Sanchez is a student of Adam Wolf.

UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC
LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands Conservatory of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

Meditation and Rejuvenation

Chris Castellanos (b.1978)

Native to Las Vegas, Nevada, Castellanos is a notable freelancer, educator, podcaster, composer, and co-owner of Boston Brass. Starting his career at 18 years old with the Las Vegas Philharmonic at 18 years old, Castellanos continued to play for notable artists and musicians within their time in Las Vegas. During the pandemic is when Castellanos started to take his music to the internet posting commissions and his own compositions on YouTube.

Meditation and Rejuvenation is a two movement piece for solo horn. *Meditation* focuses on the usage of the horn's lyrical playing style, using very little articulations and sticking to a key of D minor. Castellanos has a note written for this movement, "Dynamics are to be played at the soloists discretion," allowing the tonality and grandeur of this piece to change with the performer. Using dynamics, I emphasized on the natural growth and decay of the motives written giving way to an easier listen. *Rejuvenation* is the other aspect of the technique of the horn, fast and articulate. The leaps and accidentals allow for the timbre of this piece to differ greatly from the previous movement, and being the favorite movement of the composer himself.

Helios

Stacy Garrop (b.1969)

Originally a composition and orchestration professor at Roosevelt University, since 2016 she has been a full-time freelance composer covering a wide range of instrumentation from orchestra to opera, wind ensemble and solo instrumentation. She has been commissioned by many notable orchestras including Pittsburgh Symphony Orchestra, St. Louis Symphony Orchestra, Omaha Symphony, the Louisiana Philharmonic Orchestra, and several more.

Garrop has also been a composer-in-residence with the Champaign-Urbana Symphony Orchestra (2016-2019), the Albany Symphony (2009/2010), and other festivals.

"In Greek mythology, Helios was the god of the sun. His head wreathed in light, he daily drove a chariot drawn by four horses (in some tales, the horses are winged; in others, they are made of fire) across the sky. At the end of each day's journey, he slept in a golden boat that carried him on the Okeanos River (a fresh water stream that encircled the flat earth) back to his rising place. The cyclic journey of Helios is depicted in this short work for brass quintet. The first half is fast-paced and very energetic, while the second half is slow and serene representing day and night. *Helios* was commissioned by the Gaudete Brass Quintet. -S.G.

Phoenix Sonata for Horn and Piano

Anthony DiLorenzo (b.1967)

Emmy award and Grammy nominated composer Anthony DiLorenzo has been writing since the 1990s having been played in renowned orchestras throughout the world. He's created many brass stan-

dards being played by students all over the world. Throughout the years, he has been awarded many awards and has held positions in over six ensembles. Not only does he write for the stage, but he also writes for T.V. theme shows and movie trailers. DiLorenzo is known for conducting, producing and performing all his works for television and film. Written in 2012, *Phoenix* was commissioned by William VerMuelen of Rice University and International Horn Society. For this piece, DiLorenzo was drawn to colorful melodies with windy tonality being inspired by impressionism and romanticism. Utilizing the soaring quality of the horn, *Phoenix* imitates the horn writing of Brahms' symphonies and Hollywood cinematic soundtracks.

Written with three movements, the process and journey of a phoenix is displayed through the piece and the differing qualities of the movements. The first movement is by far the most difficult, calling for technique of articulations, flexibility of the fingers, lips and air. The second movement demands high levels of expression. The beginning theme of the first movement is recalled twice, tying the two together. The third movement emphasizes triplet sequences and a more tonal color. In the middle of this movement is a cadenza, with an optional -ad lib. I took this chance to tie in the original theme to the third movement by writing and improvising on an E mixolydian scale. The end of the piece, thought quite scary, ends with the highest note of the piece by ending with a classic horn rip and allowing the hall it was played in to resonate.

This piece was played in the President's Honors Recital for Spring of 2024 and in competition at the University of Redlands Concerto Competition.

If Only You Knew

Imani Kyami (b.2004)

A Seattle native, Imani Kyami is a second year student at the University of Redlands as a composition major. A producer and a recording artist, Imani Kyami can be found on Spotify and Apple Music.

This was commissioned during the fall of 2023 in the middle of the hallway of Watchorn. Asking for an emotional and lyrical piece, Imani came up with *If Only You Knew*. The horn plays the part of a man in love with a woman (piano) who is dying. With his overwhelming love, the biggest climax of the piece, the man confesses and the woman tells she is dying. By the end, the man also dies resulting in a bittersweet ending where they spend their last moments together. The piece is very simply written but contains undertones of longing that one can hear as the piece progresses.

Rush Hour

Paul Richards (b.1969)

- I. 5 o'clock Drive
- II. Getting Nowhere
- III. Open Road

Paul Richards, DMA is a notable composer, having been surrounded by music since childhood. His catalog of music contains works for or-

chestra, voice, chamber, and theater. He has been commissioned by many notable orchestras and chamber groups, such as the Florida Orchestra and the Boston brass, and has won many composition competitions. Richards previously taught at Baylor University, and currently teaches music theory and composition at the University of Florida.

Richards has been hailed as a composer full of colorful orchestration and gifted melodies. However, this piece is the exact opposite. Having been written and placed second for the International Horn Society Competition, this piece was inspired by the highways and high traffic of Texas that Richards experienced for a year. With the story it builds, this piece is the most atonal of today's program having no set key and being little melodic

creating variations on rhythm rather than melody. Written for Paul Basler who performed this in a concert in the Dominican Republic, this piece is meant to recall the bad traffic there as well. The horn and piano mimic things one might experience while driving on a crowded freeway full of car honks, abrupt lane changes, brake checks, and the "elation of getting home."

Moon Lilies

Lydia Lowery Busler (b.1970)

Lydia Lowery Busler is a composer, hornist and clinician. Since she was 16, she had been playing with the Boston Symphony Orchestra and composing for high school dance troupes. Since then she has performed with the New York City Ballet, José Limón Dance Company, and Manhattan Chamber Orchestra. She has also been nominated for ACME: Mu Phi Epsilon's list of esteemed Artists, Composers, Musicologists and Educators. She has worked alongside Lars Nielsen for many projects and their pieces continue to be notable for theatrical performances.

This piece was born out of an improvisation of solo horn, so it has been realized alongside piano too giving a calming and magical soundscape that can lull anyone to sleep. This piece goes through the entire range of the horn hitting four octaves of a Bb. Even though the key signature used for this piece is not common for horn, the natural Bb overtone series is used extensively in this piece. Connecting myself to the original improvisation, I have taken the liberty to play as many of the notes on the Bb overtone series so the natural tuning of the overtones continues to resonate within the chords played by the piano. One of the most interesting parts of this piece are the two times we see multiphonics where in the music the sung part and the resultant overtones are written in allowing for higher awareness of what's being played. The piece ends in a very calm way with a subtle imitation of the horn to piano allowing the piano to close out and resolve the piece, and this recital itself.